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sions to Nature may be added to Dr. Sieper's compilation. They are found in *Lydgate's Testament*<sup>8</sup> and *The Complaint of the Black Knight*.<sup>9</sup>

Both Lydgate and Chaucer<sup>10</sup> in their descriptions of Nature were directly influenced by Alanus de Insulis who gives an important place to this allegorical figure in his *Anticlaudian* and also in his *De Planctu Naturae*.<sup>11</sup> Indeed, Alanus probably served as the ultimate source for nearly all the allegorical representations of Nature in mediæval literature. One example of these personifications is found in an unpublished thirteenth century poem, entitled, *Disputatio inter Morbum et Naturam*.<sup>12</sup> It describes a conflict between Morbus and Natura and names all the principal physicians as enlisted on the side of the latter. Its chief interest in this connection is the distinct embodiment of Nature as a controlling factor in the life of man. The *Anticlaudian* in particular contributes much to the representation of Nature, who is shown deliberating with the Virtues and taking a leading part in the action of the poem. The House of Nature in this poem is adorned with portraits of Aristotle, Plato, and others, the very philosophers who are named in both Lydgate's *Reson and Sensuallyte* and Medwall's morality as knowing the most about nature of all men who have ever existed.

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#### HEINE'S *Schäfer und Doris*

In *Mod. Lang. Notes* xxxi, 313, I called attention to the fact that the *Schäfer* of the *Harzreise* in the phrase *Schäfer und Doris* (ed. Elster III, 18) represented the actual name of the *Oberpedell* in service during Heine's stay in Göttingen. An additional citation which has just come to notice shows that *Doris* also is a word-

<sup>8</sup> *The Minor Poems of John Lydgate*, pp. 329 ff., ed. H. N. MacCracken (1911).

<sup>9</sup> *Chaucerian Pieces*, ed. W. W. Skeat (*The Works of Geoffrey Chaucer* VII, 245 ff.).

<sup>10</sup> See Brandl (note 2), p. xlv, who there points out the essential similarity between Chaucer's Nature in the *Parlement of Foules* and other personifications.

<sup>11</sup> T. Wright, *Anglo-Latin Satirical Poets and Epigrammatists of the Twelfth Century* II, 429 ff. and *ib.* 268 ff. On Chaucer's use of Alanus cf. E. Koepfel, *Herrig's Archiv*, xc, 149-151.

<sup>12</sup> Caius College, Cambridge, ms. 117, fol. 1-2.

play upon a real name: "Als Pedellen haben der Universität gedient: Wettengel v. 1735-1757; Grobecker bis 1762; ihm folgte Fricke, dem 1799 Wilisch und 1802 Schäfer als Gehülfe beigegeben wurde. . . . Als zweiter Pedell diente . . . Willig bis 1795, wo ihm Dohrs substituiert wurde." (*Geschichte der Universität Göttingen in dem Zeitraum vom Jahre 1820 bis zu ihrer ersten Säcularfeier im Jahre 1837*—vom Universitätsrathe Dr. Oesterley, Göttingen 1838, p: 201.) Schäfer became *Oberpedell* in 1809 and was still in service in 1838. Dohrs served till 1832. Probably *Schäfer und Doris* was common student-lingo in Heine's time.

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#### A SECOND NOTE ON KLOPSTOCK'S INDEBTEDNESS TO MILTON

In a previous number of this periodical (xxvi, 264) I cited from Klopstock's *Messias* a striking passage which, though it clearly betrayed an indebtedness to Milton's *Paradise Lost*, had nevertheless, for some reason, been overlooked by European scholars. Several additional examples of such borrowing seem to have escaped them in their studies of Klopstock's sources.

Of the highly effective lines in *Paradise Lost* (ix, 887 ff.)

Adam, soon as he heard  
The fatal trespass done to Eve, amazed,  
Astonied stood and blank, while horror chill  
Ran through his veins, and all his joints relaxed.  
From his slack hand the garland wreathed for Eve down dropt . . .

we discern an obvious reminiscence in Klopstock's (*Messias*, xii, 513 ff.)

Er (sc. Chebar) nahm von dem Haupte  
Seinen . . . Kranz, und hielt ihn vor Wehmut  
Kaum in der sinkenden Hand.

Again, *Par. L.* viii, 498 f.:

Grace was in all her steps, heaven in her eye,  
In every gesture dignity and love

probably influenced Klopstock's (*M.* viii, 665 f.)

So schön war ihr Anschauen,  
So viel Wonne der Seligen war in ihrer Geberde.

Finally, though I do not recall having seen the matter noted elsewhere, Klopstock's portrayal of the twelve apostles in Canto III is apparently indebted, in the way of important suggestions, to Milton's elaborate pen-picture of his "promiscuous crowd" in the first Book of *Paradise Lost*.

C. H. IBERSHOFF.

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